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Glenn Block Director/Conductor
Illinois State University

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**Music Department
Illinois State University**

CHAMBER ORCHESTRA

**Glenn Block, *Music Director and Conductor*
Jon Feller, *Assistant Conductor***

Lynn Bower, *Harp*

Seventy-sixth program of the 1993-94 season.

**Kemp Recital Hall
Wednesday Evening
February 16
7:00 p.m.**

Program

Danse sacrée et danse profane (1903)

Danse sacrée: Très modéré
Danse profane: Modéré

Lynn Bower, Harp

Claude Debussy
(1862-1918)

Symphony No. 8 in F Major, Op. 93

Allegro vivace con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

Ludwig van Beethoven
(1770-1827)

About the Soloist

Lynn M. Bower is currently working towards a Masters Degree in Music Therapy at Illinois State University. She received a Bachelor of Music Degree from the University of Illinois. While attending the University of Illinois, she performed with the University of Illinois Harp Ensemble, the Symphony Orchestra and the Symphonic Band under the direction of James Keene. Lynn has earned such awards as the Young Artist Concerto Competition with the Quincy Symphony Orchestra, and musical scholarships at the University of Illinois including the Duane A. Brannigan Award for Freshman, the Thomas J. Smith Award for musical excellence and the Harding Band Award.

Lynn is currently a student of Alice Spero Keene. She is a member of the Illinois State Wind Symphony and has performed with the Illinois State University Orchestra as well as in chamber ensembles.

Program Notes

The *Danse sacrée* and *Danse profane* were composed in 1904 at the specific request of the famous Paris piano manufacturing firm of Pleyel. The works were to help popularize the new chromatic harp—an instrument that abandoned the harp's pedal mechanism in favor of a separate string for each semitone. The chromatic harp proved to be a failure, but Debussy's *Danses* remain among the most popular pieces in the harp repertoire. These works, composed in the period after his opera *Pelléas and Mélisande*, and during the composition of *La Mer*, present both the "sacred" and "secular" aspects of Debussy's creative personality. The *Danse sacrée* return to the sounds of antiquity and early church modes for its atmosphere. The *Danse profane* is a sort of vision of a pagan world of mythical rite and Dionysian celebration, much like what is heard in the music of Stravinsky.

Beethoven was a many-sided composer, at once both violent and gentle, a man of powerful inner conflicts with his Muse and with everyday life. The many sides of his character were also reflected in the striking contrasts in his compositions. He was typically able to work simultaneously on two scores of opposite character. Both his Seventh and Eighth Symphonies were both begun in 1811. Beethoven had hardly finished the final movement of the Seventh in early June of 1812 when he immediately launched into its gentler companion, the Eighth. The symphony is in the standard classical format of four movements. The first movement begins with a well-balanced theme that sounds appropriately classical in its symmetry and elegance. His recapitulation and an exuberant coda are rounded off with a quietly humorous surprise ending. In place of the traditional slow movement, Beethoven wrote a movement which pays homage to his friend, Maazel, the inventor of the metronome, or rather to its predecessor, the musical chronometer. The measured tick-tock of the opening woodwind chords and the relentless ostinato 16th notes make for one of the most delightful of Beethoven's works. It is also the shortest of any Beethoven symphonic movement at 81 measures. In keeping with the lightness of the rest of the symphony, Beethoven returns to the 18th-century minuet tempo for the dance movement. Closest to the traditional minuet is the trio which features a duet for two horns. The dance-like finale is a cross between a rondo and traditional symphonic sonata form. The movement is full of formal and dynamic surprises with violent harmonic twists and excursions that once must have seemed outrageous to his contemporary listeners.

Notes by Dr. Glenn Block

Personnel

Violin

Andrew Guinzio, *Concertmaster*
Carlene Easley, *Principal Second Violin*
Dan Daniels
Andre Delouiser
Rebecca Mertz
Susan Oliverius
Deborah Paulsen

Viola

Jon Feller, *Principal*
Abigail Baker

Cello

Bo Li, *Principal*
Maria Cooper
Jennifer Holtman

Bass

Brian Dollinger, *Principal*
Gretchen Wells

Flute

Scot Schickel, *Principal*
Kristie Skinner

Oboe

Andrea Imre, *Principal*
Jeannie Ohnemus

Clarinet

Jamian Green, *Principal*
Traci Typlin

Bassoon

Jeffery Womack, *Principal*
Amy Rous

Horn

Eric Kaiser, *Principal*
Brandon Sinnock

Trumpet

Troy McKay, *Principal*
Debbie Whitfield

Timpani

Fonda Ginsburg

ISU Instrumental Faculty

Max Schoenfeld, *Flute* Judith Dicker, *Oboe*
Aris Chavez, *Clarinet* Michael Dicker, *Bassoon*
Joe Neisler, *Horn* Amy Gilreath, *Trumpet*
Charles Stokes, *Trombone* Ed Livingston, *Tuba*
David Collier, *Percussion*
Sarah Gentry, *Violin* Arthur Lewis, *Viola*
Ko Iwasaki, *Cello* William Koehler, *Bass*

Next ISU Orchestra Performances

March 26 April 2 *Sweeney Todd* (opera production produced in conjunction with ISU Department of Theater)

Tuesday April 12 Chamber Orchestra, 7:00 p.m. Kemp Recital Hall

Tuesday April 26 Symphony Orchestra Concerto Concert